Dinosaur sculpture by artists Claude and Francois LaLanne, at Third Street Promenade, Santa Monica. *(See page 6.)*

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JUNE

Friday 1

Beverly-Fairfax/Miracle Mile Workshop
Continues through Sunday 3. Call (213) 380-4595.

Designed in Germany--Los Angeles 1990
Exhibit continues through June 23 at Pacific Design Center. Call (818) 760-8498.

Weekend

Saturday 2

Mock Site Design Exam & Critique
AIA/LA Associates study seminar, 8:30 am-4:30 pm, 101 Harris Hall, USC. Call (213) 380-4595.

Little Tokyo
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Terra Cotta
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Monday 4

Construction Claims
Two day seminar in Newport Beach. Call (213) 453-2929.

Logistics Engineering and Management
UCLA Extension course, continues through June 6, $995. Call (213) 825-1047.

Tuesday 5

Executive Committee Meeting
Chapter office conference room, 4:30 pm.

Board of Directors Meeting
Chapter office conference room, 5:30 pm.

Wednesday 6

International Tile Exposition
Continues through June 9 at Anaheim Convention Center. Call (407) 747-9400.

Regional Urban Design Conference Subcommittee
Chapter office small conference room, 6 pm. Call (213) 380-4595.

Housing/Interiors Committees
Joint meeting in chapter office, large conference room, 6 pm. Call (213) 380-4595.

Project Planning & Scheduling
One day seminar in Newport Beach. Call (213) 453-2929.

Thursday 7

Beverly-Fairfax/Miracle Mile Workshop Forum
Call (213) 380-4595.

Urban Design Committee Meeting
Chapter office conference room, 6 pm. Call (213) 380-4595.

Friday 8

Resolving Construction Disputes
American Arbitration Association Association seminar. Call (213) 380-4595.

Design Kaleidoscope
Leslie Bowman on Victorian furniture, 7-9 pm, 2160-E Dickson Art Center, UCLA, $20. Call (213) 825-9061.

Contemporary Crafts Market
Continues through Sunday 10 at Santa Monica Civic Auditorium. Call (808) 836-7611.

Weekend

Saturday 9

Follow-up Critique for Mock Building Exam
AIA/LA Associates study seminar, 8:30 am-4:30 pm, 101 Harris Hall, USC. Call (213) 380-4595.

Art Deco
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Monday 11

Historic Preservation Committee
Chapter office conference room, 6:30 pm. Call (213) 380-4595.

RETSIE '90
International Energy and Environmental Symposium and Exposition continues through June 15 in San Diego. Call (714) 593-9570.

Documents Seminar
Chapter office, 4 pm. Call (213) 380-4595.

Tuesday 12

Associates Board Meeting
Chapter office conference room, 6:30 pm. Call (213) 380-4595.

Wednesday 13

CCAIA Delegates Caucus
Call (213) 380-4595.

Professional Affiliates Meeting
Chapter office conference room, 5 pm. Call (213) 380-4595.

Pacific Coast Builders Conference
Continues through June 16 at Moscone Convention Center, San Francisco. Call (415) 543-2600.

Housing for the Homeless
National conference on single room/efficiency housing continues through June 15, Biltmore Hotel, 506 S. Grand Avenue. Call (202) 638-1526.

Thursday 14

Government Relations Committee
5 pm. Call (213) 380-4595.

Friday 15

Design Kaleidoscope
Diane Favro on architect Julia Morgan, 7-9 pm, 2160-E Dickson Art Center, UCLA, $20. Call (213) 825-9061.

Weekend

Saturday 16

Board/Committee Retreat
Chapter office conference room, 9 am. Call (213) 380-4595.

Spring Street: Palaces of Finance
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

LA-NOMA Meeting
Gamble House, Pasadena, 4:30-7:30 pm, $20. Call (213) 391-7292.

Sunday 17

Growing By Design
International Design Conference in Aspen, Colorado, continues through June 22. Call (303) 925-2257.

Monday 18

Design Awards Committee Meeting
Chapter office conference room, 6 pm. Call (213) 380-4595.

Architect Registration Exams
Continue through June 21.

Increasing Your Personal Effectiveness
TKG Seminar at O'Leary Terasawa Partners, 1313 W. Eighth Street #200, Los Angeles, 5-7:30 pm, $50. Call (213) 826-5541.

Tuesday 19

Executive Committee Meeting
Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Communications Committee
Chapter office conference room, 6 pm. Call (213) 380-4595.

Architectural Perspectives
Workshop in architectural photography at the Lone Mountain College Conference Center, San Francisco. Call (415) 495-7000.

Wednesday 20

Regional Issues/Local Solutions: Dealing with Growth in the 90s
SMPS seminar, Hyatt Wilshire. Call (213) 388-0478.

Thursday 21

CCAIA Executive Committee and Board of Directors Meeting
Continues through June 22 in San Francisco. Call (213) 380-4595.

Health Committee Meeting
Chapter office conference room, 3:30 pm. Call (213) 380-4595.

Finance Committee Meeting
Chapter office, 4:30 pm. Call (213) 380-4595.

Women & Minority Resources Committee Meeting
Chapter office conference room, 6 pm. Call (213) 380-4595.

Friday 22

Weekend

Saturday 23

LA Architect Editorial Board Retreat
Call (213) 380-5177.

Seventh Street: Mecca for Merchants
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Monday 25

CALS Phase 2: Planning and Implementation
UCLA Extension course continues through June 29, $1245. Call (213) 825-1047.

Increasing Your Personal Effectiveness
TKG Seminar at Architects Pacifica, 111 Pacifica Street #330, Irvine, 5-7:30 pm, $50. Call (213) 826-5541.

Tuesday 26

Wednesday 27

Building/Performance & Regulations Committee
Chapter office conference room, 5 pm. Call (213) 380-4595.

Landscape Architecture in Europe
UCLA Extension tour, continues through July 14, $3279. Call (213) 825-9414.

Thursday 28

Professional Practice Committee Meeting
Chapter office conference room, 5:15 pm. Call (213) 380-4595.

Los Angeles AutoCad User Group
260 N. Pass Avenue, Burbank. Call (818) 762-9966.

Friday 29

Entry Deadline
Modern Healthcare Design Awards Program. For more information, call (312) 649-5355.

Weekend

Saturday 30

English Country Houses and Gardens from Within
UCLA Extension study tour continues through July 21, $2,995. Call (213) 825-9676.

Broadway Theaters
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

July 2

July 3

Executive Committee Meeting
Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Board of Directors Meeting
Chapter office conference room, 5:30 pm. Call (213) 380-4595.

July 4

Independence Day
Chapter office closed.

July 5

Urban Design Committee Meeting
Chapter office conference room, 6 pm. Call (213) 380-4595.

July 6

For more information on AIA/LA committee activities, contact:
Architecture for Education, *Norberto R. Martinez, AIA (213) 306-4708;* ***Architecture for Health***, *Joel Jaffe, AIA (213) 879-1474;* ***Awards Program***, *Michael Franklin Ross, AIA (213) 826-2500;* ***LA Prize***, *Barton Myers, AIA (213) 466-4051;* ***Computer Applications***, *Anthony Ngai, AIA (818) 246-6050;* ***Historic Preservation***, *Timothy John Brandt (818) 769-1486;* ***IDP***, *Randall A. Swanson (818) 799-2070;* ***Interior Architecture***, *Margaret Hueftle Cagle, AIA (818) 340-2887;* ***Large Practice***, *Marvin Taff, AIA (213) 277-7405;* ***Liability***, *William Krisel, AIA-E (213) 824-0441;* ***Professional Practice***, *Hugh Rowland, AIA (213) 277-7405;* ***Programs/Professional Development***, *Robert J. Anderson, AIA (213) 463-4404;* ***Small Projects (Practice)***, *Donald C. Axon, AIA (213) 476-4593;* ***Architects in Education***, *Lionel March (213) 661-7907;* ***Architects in Government***, *Maria Campeanu, AIA (213) 620-4517;* ***Architecture for Housing***, *Manuel Gonzalez, AIA (213) 394-0273;* ***Building/Performance & Regulations***, *John Petro, AIA (213) 207-8400;* ***Communications/Public Relations***, *Michael J. Kent, AIA (213) 826-2500;* ***Westweek***, *Frank Fitzgibbons, AIA (213) 624-8383;* ***LA Architect***, *Arthur Golding, AIA, (213) 622-5955;* ***Government Relations***, *Victor J. Nahmias, AIA (818) 405-6715;* ***International Relations/Hospitality***, *Raymond Kappe, FAIA (213) 453-2643;* ***Licensing Task Force***, *William Krisel, AIA-E (213) 824-0441;* ***Urban Design***, *Marc Futterman;* ***Associates***, *Robert Leach (818) 763-8676;* ***Real Problems Design Competition***, *Steven D. Geoffrion (213) 278-1915;* ***Sandcastle Competition***, *Andrew E. Althaus (805) 496-1101;* ***Student Visions for Architecture***, *Jeffrey T. Sessions (213) 933-8341;* ***Student Visions Architects Exchange***, *Mark S. Gribbons (818) 799-2070;* ***Districting***, *Gregory Villanueva, AIA (213) 727-6086;* ***Ethics***, *Herbert Wiedoeft, AIA (213) 413-3131;* ***Fellowship Nominations***, *Norma M. Sklarek, FAIA (213) 454-7473;* ***Library***, *James R. Combs, AIA (213) 388-1361;* ***Long Range Planning***, *Rex Lotery, FAIA (213) 208-8200;* ***Membership***, *Robert H. Uyeda, AIA (213) 250-7440;* ***Membership Directory***, *Janice J. Axon, HAIA/LA (213) 476-4593;* ***Mentor's Hotline***, *Morris Verger, FAIA-E (213) 824-2671;* ***Minority & Women's Resources***, *Michaele Pride-Wells, AIA (213) 399-1715;* ***Office Operations & Management***, *Joseph M. Madda, AIA (213) 394-7888;* ***Past Presidents Council***, *Donald C. Axon, AIA (213) 476-4593;* ***Professional Affiliates***, *Joanna Craig (714) 969-6801;* ***Students Affairs***, *Michael Hricak (213) 823-4220, 829-2074;* ***Women's Architectural League***, *Maureen Vidler March (213) 661-7907.*

A TALE OF TWO PRACTICES

On the surface, the two firms are similar. Yet there is a difference--one that costs one firm $250,000 a year. This tale illustrates why you need to pay attention to the people in your practice. The firms described here are real, but their names and some details have been changed.

A & Z Associates and MMC are located in a fast-growing area of southern California. Both work mainly with public and institutional clients and have substantial repeat and referral business. Each practice has more work than it can handle.

A & Z was established 35 years ago. Still active, the founding principal shares management and ownership with his son. Two other principals are not shareholders. The firm has tripled in size in the past ten years, from 15 to 45 employees.

Within the organization, information about the practice and about projects is very closely held by the owners. Project architects have to fight to get financial and budget data on their projects. The owners make decisions by themselves, with very little input or involvement from others, including the other principals. The goals of the firm may be clear to the owners, but are not shared with the staff. Staff turnover is high. According to a principal, "it's hard to keep people for even four years."

MMC is a younger practice, founded 17 years ago. Beginning with four people, it has expanded to 70 employees. The six principals are between 35 and 45 years old; each owns shares in the firm. The founder is no longer with the firm.

According to its principals, MMC is run on a foundation of openness and sharing. Staff is highly involved in management. Information is openly shared. The values of the practice are clearly articulated in a set of unifying principals given to each employee on hiring. The firm engages in a great deal of planning. Staff is routinely assigned to short-term task forces to improve office processes and operations. Every week, the entire staff participates in critiques of current projects. The average tenure of an employee is 7-8 years.

Which of these firms is more successful? It depends on how you define success. If success means having business, both firms would seem to be equally successful. The similar rates of repeat business and referrals indicates that their clients, too, likely feel that each firm serves their particular needs.

However, there is a more fundamental issue--organizational effectiveness. Organizational effectiveness reflects the ability of the practice to get the most out of its resources. The factor that distinguishes the two practices is the rate of employee turnover--A & Z is losing employees at twice the rate of MMC. The higher turnover rate is substantially hurting their effectiveness. It is also costing them dearly.

Turnover is extremely expensive. Replacing an employee consumes time, energy, and emotions. Many things are involved: placing an ad in the paper; sorting through resumes; travel costs to bring in candidates from out of town; staff time to conduct initial and final interviews; moving expenses; training costs and staff time to orient the new employee and help him or her learn the new system; time lost because a new employee needs time before he or she can work to capacity. One principal suggested that the greatest cost of turnover is the billable time lost by the people who take over the departing employee's assignments.

Turnover affects progress on projects and relations with clients. When an employee leaves, the projects on which he or she was working are disrupted. Clients become irritated as they see the continuity of the project team interrupted. Other projects are affected as personnel is juggled to cover for the departure.

What does turnover cost? The principals I interviewed estimate the expense of replacing a professional employee to be $25,000-$30,000, depending on the employee's level. Using the lower figure, A & Z Associates is spending *upwards of $250,000 a year* because of its turnover rate--$1 million over a four year period. If A & Z could increase the average tenure of employees by only one year, they would save $50,000 a year, or a quarter of a million dollars in four years.

A & Z is fortunate that it can absorb this cost and still remain profitable. For other firms, the cost of turnover is the major factor that prevents them from making a profit.

The consequences of turnover extend beyond the balance sheet. The changing nature of the work force in the 90s will lead to sharply increased competition for qualified staff. Practices with high turnover will be at a competitive disadvantage in attracting new employees.

The high cost and strong competition for new staff makes it imperative that practices examine their turnover rate, analyze its causes, and take steps to decrease it. High turnover is usually an indication that employee needs are not being met. Listen and learn from your employees their reasons for leaving or staying. Analyze the avenues for personal and professional growth your firm offers.

The chance to learn, to grow, to be challenged, to do new things, to be involved in decision-making, are all important factors in an employee's decision to stay or leave. By increasing such opportunities, you can decrease the rate of turnover and make your practice more effective and more profitable.

Norman Stanley Kaderlan
Mr. Kaderlan is a management consultant working with design firms.

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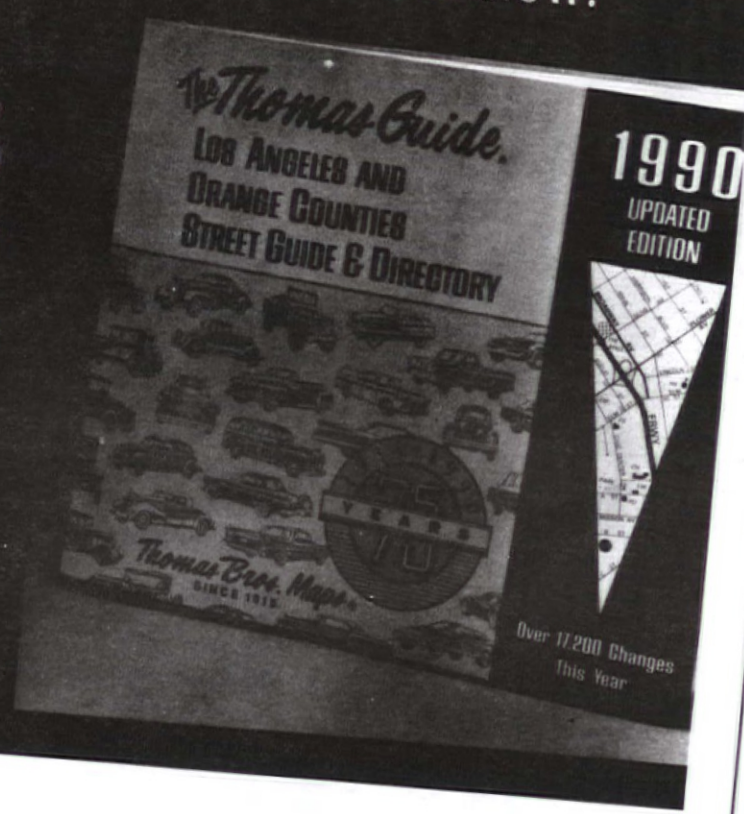

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Continued from I

Grand Canyon. An interstate highway had been built from both coasts to each end of the canyon, and only this portion remained unresolved. The pressure to complete this link was enormous, but no environmentally acceptable way had been found to design the route without making it look like a concrete lined Los Angeles riverbed.

Edgardo immediately fell in love with the area and took up the task with more than his usual enthusiasm and exuberance. He started by hiking up and down the canyon with the environmentalists. Eventually he resolved which areas he believed had to be protected at all costs, where there was some flexibility, and where nature could be assisted by the hand of man. Slowly he emerged as one of the leading protectors of the canyon, and its most articulate spokesman.

At the same time, Ed was working with the highway engineers. He helped them overcome the least-cost, function-only mentality. He challenged them to transform an engineering plan into a contextual aesthetic design. Anyone hiding behind jargon or technical criteria was exposed to Edgardo's humorous, but penetrating tongue. And so the design slowly changed in all its aspects, from its alignment, its type of construction, down to the smallest details on retaining walls.

Often compromises leave both sides unhappy. At Glenwood Canyon, Edgardo achieved that rare solution where both sides felt that they had won what they set out to do. The majestic features of the canyon are preserved in a pristine state, and the road allows some of the best features of the canyon to be viewed. The highway often becomes part of the canyon rather than a foreign note.

For those who were involved, the highway is the "Contini Freeway," for without him it would not have been built, or if constructed, built badly. As construction progressed, Edgardo was invited back time and again to view what he had conceived. I know he felt it was one of his greatest achievements. Those who worked with him agree.

Allen Rubenstein, AIA

The "Contini Freeway," Glenwood Canyon Highway, Colorado.

If, on a wonderfully clear day a few years ago, you were trekking in the far off Himalayan mountains somewhere along the border of India, and you looked ahead to the next geologically craggy mountainside, you may indeed have seen Edgardo Contini, for he made that trip high among the clouds in the 1980s. Not so long ago.

Rich in energy and abounding with the curiosity that moves a rare few individuals, Edgardo Contini left a legacy of work with its own imprint on the landscape and in the memory bank of Southern California as well as other parts of the world. His innovative and imaginative planning concepts became the texture of cities he helped transform from anonymous entities into dynamic places for people to live and work and play.

Seeing the world through the eyes of his early training as an engineer gave him an informed strength that set him apart from many others in urban planning and architecture. When a subject excited him, as his work most always did, he brought a kind of fire and passion to the discussion that illuminated the project and elevated it far beyond the visions of others with less perception and knowledge. He knew how to turn around a discussion and in so doing introduce a completely fresh look with a many-faceted view. His curiosity and skill of asking penetrating questions brought to any discourse a dimension that reflected his depth of critical and analytical thinking, a quality highly praised by the professions he served. It is a most appropriate honor that this year he was elevated to the rank of Fellow by his peers in the American Institute of Architects.

He had a joyous heart that knew no bounds. A long-time friend said his overriding quality was his determination, "a wish not to give in." He reacted to challenge. Whether mountain climbing, trekking, bicycling--or sitting on the floor with professional colleagues discussing with vigor the issues of the human condition--or addressing a formal gathering at an international conference of urban planners, Edgardo Contini was a presence to be known and felt by all. That he loved life and people *enough* to continue through the years his unstinting sense of quest, the search for answers and the determination to ask some of the questions that he believed could make a difference, is a rich and inspiring part of his legacy.

He made that difference. And the mountains know he was there.

Elaine Jones

Edgardo Contini was so energetic and had such wide-ranging interests, it will take the memories of many friends to create even a partial picture of the person he was. A few of my own most vivid memories: the Alfa with the top down in the pouring rain along Highway 99 north of Bakersfield as we'd almost submerge in spray passing the big rigs; or tooling along the ridge route in winter moonlight; or climbing mountain roads to a trail-head; the Fresno presentation when the final slide melted before our eyes; rolling along downwind with the "chute" and staysail drawing on the little ketch we bought together; chess games in the lodge at Mammoth; his penchant for punt-a-mes and soda and for fresh baked bread; his way of singing Italian mountain songs when hiking down a mountain or riding a chairlift.

Ed saw beneath the surface of things. He saw connections. He loved to use metaphor, loved debate, and loved the adventures of life. He kept his dreams and visions clearly before him and consistently took action to make a difference--to improve our urban existence. He was ahead of his time in his awareness that there would need to be a new overlay of higher density and transit in many of our cities.

He was a trusted friend and mentor for me as he was for many others, and he contributed strength and direction to our professional community. We can continue to learn from his examples and his ideas, and I hope that his biography, by Ann Gray, will soon be published so many others can know more about his contributions and his unique spirit.

Frank E. Hotchkiss, AIA, AICP

Many of us came to know Edgardo Contini only in the last ten years of his life after he had completed one distinguished career at Gruen and taken up his next as president of the Urban Innovations Group and professor at UCLA. Pushing 70, retirement apparently not in the picture, he had plunged into projects he would call his most engaging--the CRA competition for Bunker Hill, the I-10 Freeway Park in Phoenix, the Civic Center in Beverly Hills, the "Veloway," Center West in Westwood, and lots more.

The UIG job was well suited to his broad range of interests and, in those days, could take advantage of his remarkable talent for trouble-shooting and public relations. He appeared to relish its every aspect equally--balancing budgets, delighting clients, designing cities, or consoling distraught students. Flying to Colorado to consult on the design of Glen Canyon Highway would receive the same intense concern as showing up at the house of an unhappy remodelling client to install a clever gate latch he had made with his own hands. He liked to explain that his brother, Roberto, the aeronautical designer, was a better engineer than he, and it was probably inevitable that he would veer from the path of his education to define a unique slot for himself in architecture and planning.

I think he perceived a world confused by its own sophistication and absorbed in affectation. He kept fundamental faith in reason and its ability to solve complex problems, but never a technocrat, he also maintained supreme confidence in his instincts. Outwardly optimistic, he continued to see America as a land of possibility. Progressive ideas flickered constantly no matter what the subject. Simple solutions to vast riddles were especially to be prized. Elegance of action meant as much as elegance of thought--a city planner's version of ***bella figura*** was always in operation. Edgardo's proposed solution to UCLA's car parking problem was to give every student a free moped. He said he had worked the numbers and swore it would be cheaper than building more parking structures, but I suspect he actually preferred the image.

On occasion the persona could be larger than life. Younger architects usually encountered Edgardo rather than met him. The presentation room seemed to crackle when he entered, and one could never be ready for the initial, impossibly difficult question that made all previous discussion irrelevant as he took control and expanded the discussion to include a fuller breadth of concern. But, in the end, it was the mighty vigor--that enormous, sustained energy for living--that most inspired us and that now makes his passing so difficult to comprehend.

Barton Phelps, AIA

My relationship with the very special Edgardo Contini goes back nearly 15 years. Though our friendship began as a result of his position at Gruen Associates with the development of the Pacific Design Center, I now choose to write about a few of the very special personal qualities that I will remember him for. I thank him now for the memories and all that he left.

Dear Edgardo, you always had a special thread that went right through you. It started at the very end of your toes, came up through your body, and out the top of your head. It made you stand tall and gave you a presence that few ever dream of. It was a truly noble spirit and as was your way, it was yours until the end.

While you were a futurist, and a visionary, I always saw you as a man of another age. One day playing the role of the partner in charge of an important architectural firm, that afternoon inventing a contraption to harvest the abundant avocados in your backyard. Committed to teaching and helping young people question all that they think is true, then smiling as you drove your sassy, bright Alfa over Sunset Boulevard and home to the Phyllis you adored.

I remember so well how you felt about the land that you considered sacred, the river-hewn rocks resting near the gentle hills where the Sierras begin. It was there that you taught me how to find wild watercress. That taste will never be the same. The other land, your beloved Italy where we all were lucky enough to share some of the best times together. Your translated words are a part of this friend's heart forever.

The image of you with your great white hair, the consummate conductor often bigger than life, a quiet, gentle modesty about the things that you feared, the courage and the integrity that made us believe in you. You manifested a man that rarely exists, and you shall always be an example of true inspiration.

I am grateful to have been connected to that thread. Thank you dear Edgardo for all that you gave.

Janice Feldman

UCLA's Graduate School of Architecture and Urban Planning established the annual Contini Lecture in 1984, for the purpose of bringing distinguished lecturers to the school, perpetuating Edgardo Contini's broad range of interests in engineering, planning and collaborations. Past lecturers have included Mario Salvadori, Cesar Pelli, Charles Moore, and Peter Rice.

Anyone wishing to contribute to the memory of Edgardo Contini may, at the request of Phyllis Contini, send a check to: UCLA Regents/Contini Lecture, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, CA 90024.

(TRANSPORTATION, continued)

using the stations as a metaphor for the transition between public and private space, and therefore each station will reflect their interest in "privatizing" public space. Perhaps the most obvious expression will be Richard Turner's living room-style arrangement of concrete furniture on terazzo carpets at the Aviation station.

The artists also share a desire to create art works which will have different levels of perception or interpretation when seen on a daily basis. Renee Petropoulos' design for her platform paving, for example, superimposes a map of the area surrounding the Douglas Street station and a map of the stars overhead, in what appears a totally abstract pattern at first glance.

Each of the artists has made use of different suggestions from members of the community advisory group. For example, a portion of the community profile for the project outlined local concern for the natural environment and for several endangered species which are native to the area, including the El Segundo Blue butterfly. Charles Dickson, who is working on the Mariposa station (mariposa means butterfly in Spanish), incorporated a blue butterfly in a variety of elements he designed. Similarly, Daniel Martinez responded to community input by humorously interpreting the importance of the aerospace industry to the local economy when he designed his station to include a giant hand and slingshot flinging a paper airplane into the air. Carl Cheng devised a station which melds two very different environments, the high technology world of the aerospace industry and the physical presence of the ocean. His station will include a "space information center" imbedded into the train platform, and a canopy designed to evoke a wave cresting over the station.

At the Marine and Douglas stations, the City of Redondo Beach, TRW, and Continental Development Corporation have contributed almost $650,000 in private funding to supplement the art budget.

The design phase of this particular project will be over in June, and then there will be the usual lag time until everything is actually built. However, the Metro system is currently one of the largest public works projects in the country, and over the next few years LACTC will be commissioning artists and architects to work together to develop a series of places that people will be able to enjoy using and which the surrounding communities will view with pride: stations where on your way to work you might be able to see the latest information being sent back to Voyager, or discover a pictorial history of the area, where you might interact with an unusual musical instrument, or simply sit in a tranquil spot with surroundings that are pleasing to the eye.

Jessica Cusick
Ms. Cusick is Public Art Administrator for the Los Angeles County Transportation Commission.

(ENDOWMENT, continued)

the Police and Library Departments, funds may be pooled into one major public art project, such as a small theatre, or museum, or distributed as artworks throughout the facilities. As the public art program evolves, architects working with the City will have the opportunity to work directly with artists, and become involved in the artist-selection process and development of arts-improvement programs.

The "arts development fee" on private development is an interim measure and will not become permanent until the City legally establishes the link between new development and the need to create cultural amenities. Once established, the fee can be used to place specific artworks within a development, to use artists in the design of public space, or to create cultural facilities or services which serve those who are impacted by the development. The City's cultural masterplan will act as a guide to developers who are looking for ways to respond to their areas. During the interim period, developers who wish to apply for retroactive credit, may incorporate public art or cultural facilities within their projects.

Clearly, all of these measures will have a significant effect on the practice of architecture in Los Angeles. The grants program can be used by organizations and individuals for a variety of purposes: to sponsor lecture series, publications and exhibitions, to provide design services to non-profit institutions, to develop prototypes. The Cultural Affairs Department sees these grants as "seed money" -- a way to fund significant programs which might not receive private sector support.

The public arts program will promote far greater interaction between artists and architects. In projects where an artist is placed on the design team, the program will promote direct interaction between disciplines and new ways of looking at the design of buildings and places. In projects where an artist is selected to create a specific work, architects will be involved in both selection and placement decisions.

1990 is a fascinating time for the City to become involved in a public arts program because of changing national awareness about the artist in society. Aside from current controversies about the content or value of publicly-supported art, perceptions about the artist's role as a creator of public space have changed. In recent years artists working in the public realm have evolved from an individuals commissioned to create freestanding heroic works, to the independent creators of "site-specific" works, to members of the design team. Today, most public arts administrators see all three of these approaches as relevant to the enhancement of public space. As we move forward with LA's cultural masterplan there are further challenges for artists on the horizon: as educators, multi-cultural ambassadors and communicators. Los Angeles artists will explore all of these roles to create a more livable city.

Barbara Goldstein
Ms. Goldstein is Planning Coordinator for the Los Angeles Endowment for the Arts, City of Los Angeles Cultural Affairs Department.

(SMARTS, continued)

has been exceptionally popular. Of the ten works planned, Doug Hollis' Singing Beach Chairs that react to ocean breezes, and Carl Cheng's Santa Monica Art Tool, a giant roller that imprints images in the sand, are currently in place. A third work, Nancy Holt's Solar Web, responding to the movements of the sun, is going before the Coastal Commission for approval, along with the NES Park masterplan. Finkel describes NES Park as "a matter of considering 'park' in a new context. There are no enclosures or perimeters; everything is open on the sand."

The Public Works on the Mall Promenade project, a public/private collaboration resulting in the placement of dinosaur sculptures in the Santa Monica Mall, has been equally well-received.

Summer Festival at the Beach, an ongoing performance art program, includes a Twilight Dance Series on the pier every Thursday night during summer, with an attendance of up to 15,000, and a theater component hosting summer performances at the foot of Ocean Park Boulevard. The festival's third component, now in the planning stages, is an outdoor temporary NES Park exhibit.

Another project in the works is a street design, "Intersection" by Newton and Helen Harrison, at the foot of Pico Boulevard. The design, also the result of an artists' competition, is a meandering path which takes the pedestrian through a series of California's ecologies, bridging 50 feet of sewer.

"There is no reason why we should have streets designed by engineers, when we can have artists design them," comments Finkel, summing up the program's increasingly anti-plop art philosophy.

(Excerpted from an interview with Bruria Finkel, chairman of SMARTS' Visual Arts Committee.)

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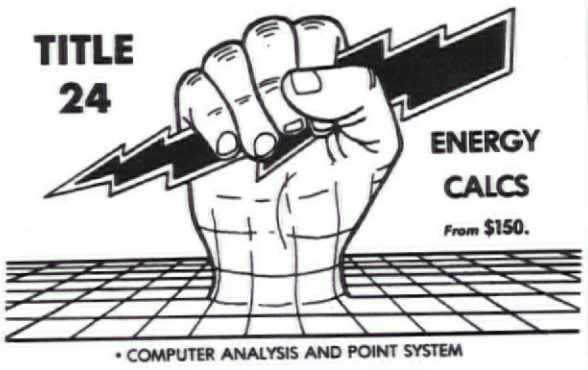
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LA COUNTY TRANSPORTATION COMMISSION

Through a recently-created public art program, the Los Angeles County Transportation Commission (LACTC) has begun commissioning artists to participate in the design of stations for the Los Angeles Metro. The Metro, a 150-mile rail transit system which LACTC is building, will open in July when the first line, the Metro Blue Line, starts running between downtown Los Angeles and Long Beach.

LACTC's Art for Rail Transit (A-R-T) program allocates one half of one percent of construction costs for the creation of works of art.

The program was created to maximize each station's potential through a collaboration of artists and architects, to insure that the design is responsive to the community, and to enhance each station's individual identity. Since the program is relatively new, only a small group of artists has been commissioned to date, but the approach will be similar for other stations.

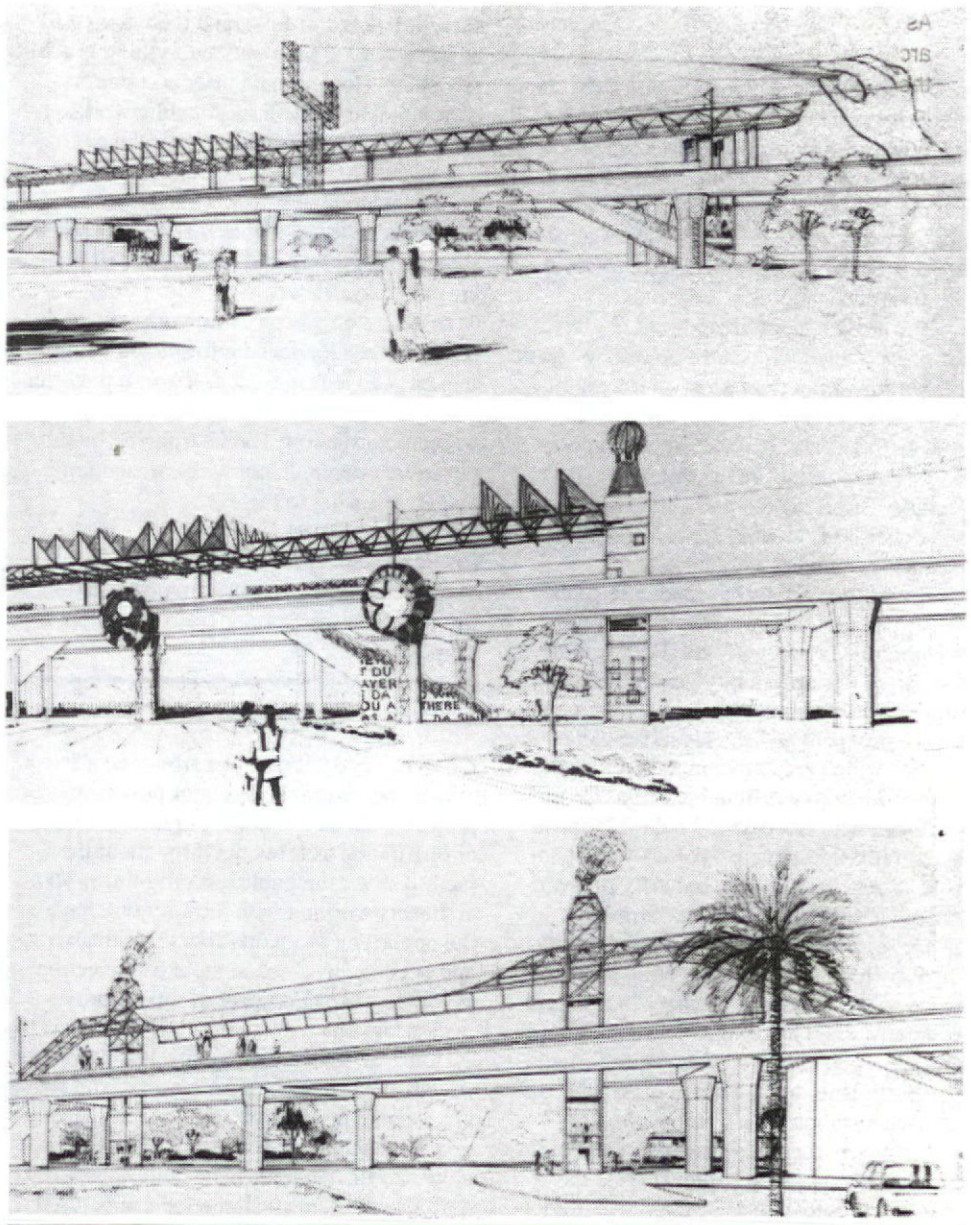
A group of stations on the western end of the Metro Green Line are the subject of the A-R-T program's first artist-architect collaboration. The project's artists, Carl Cheng, Charles Dickson, Daniel Martinez, Renee Petropoulos, and Richard Turner, are working with Arturo Fribourg of Escudero-Fribourg Associates on the final design of five stations located in the cities of El Segundo, Hawthorne and Redondo Beach.

The artists were selected last fall by a panel of arts professionals and representatives of the community. They began work in January in studio space donated by Continental Development Corporation, a local developer, adjacent to one of the future station sites. This project approach has resulted in a coalition of diverse skills, disciplines, and points of view; not only are the artists and architect collaborating, but LACTC's design and engineering staff and members of the community are also contributing to the end result: a series of new visual landmarks for Los Angeles.

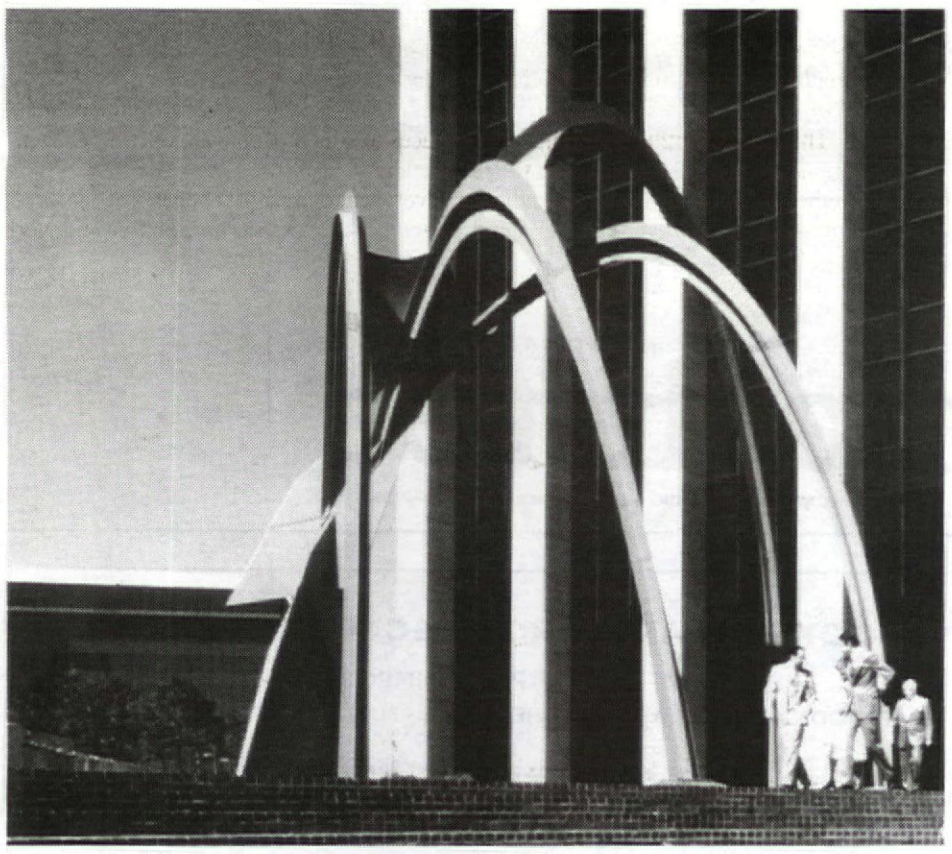
Because each artist chose to work primarily on a particular station, each will seem quite different. However, great care has been taken to provide some continuous elements which identify them as belonging to the same system.

One such element was developed by Fribourg. It is referred to by the team as the stations' "spine," a space-frame which runs down the center of each platform, supporting the canopy as well as all necessary electrical and signage systems. The artist's treatment of the finish for the spine--particularly the canopies supported by it--are different for each station, but the spine itself remains constant.

Members of the team share an interest in



Metro Green Line stations, top to bottom: El Segundo, Daniel J. Martinez, artist; Douglas station, Renee Petropoulos, artist; Compton, Carl Cheng, artist.



Top: Four Arches by Alexander Calder (1974), 333 S. Hope Street; Bottom: artist-designed Seattle manhole cover, City of Seattle Public Arts Program.

LOS ANGELES ENDOWMENT FOR THE ARTS

For over 30 years, cities around the United States have sponsored programs to place art in public places. Beginning with Philadelphia in 1957, urban centers have been enlivened by projects which involve artists in the design of freestanding artworks and integral parts of buildings and spaces. In November 1988, Los Angeles joined other American cities in its commitment to public art by creating the Arts and Services and Facilities Trust Fund, or the Los Angeles Endowment for the Arts.

The Endowment evolved from a 1985 proposal by Councilman Joel Wachs and the work of the Los Angeles Task Force on the Arts. The Endowment's purpose is to enhance the visual landscape, offer citywide cultural services, and support equity among all arts disciplines, from traditional to avant-garde, including all facets of the multi-cultural population.

Endowment funds are comprised of three sources: a pool of money equivalent to a one percent hotel bed tax, a "percent-for-art" on the City's Capital Improvement projects, and an "arts development fee" on all private development over $500,0000 in value. These funds can be used in a variety of ways.

The Endowment is unique because it is broad-ranging in its construction and intent. Rather than being restricted to use as a grants program or art in public places program, it can be expanded to include the support of virtually any art or cultural activity or activity which serves a public purpose. The Cultural Affairs Department is currently overseeing the creation of a citywide cultural masterplan to guide the City's decisions in administering these funds.

The cultural masterplan is being created by Morris/McNeill, a UCLA-based team of planners, who are assessing the City's cultural needs area-by-area to determine where new facilities, services and support are required. The study involves extensive mapping, surveys of arts audiences and organizations, and discussions with artists, arts administrators and representatives of public agencies. Its goal is to create a balanced approach to cultural support, acknowledging both the needs of LA's diverse multicultural population and development trends citywide.

Endowment funds are already being used to increase the City's Cultural Grants program which has tripled since 1988 from one million to three million dollars annually. Once the masterplan is complete, the Cultural Affairs Department will expand the Endowment program to include an annual arts improvement plan to guide the use of public percent for arts funds and private arts development fees.

Each fund source within the Endowment will be treated somewhat differently. The first source, the "pooled" monies will be used for City's grant program, its citywide festivals and the Neighborhood Pride Murals project, a program which pairs experienced artists with young people to create murals in each council district. The Cultural Grant Program supports artists, designers, and arts organizations in all disciplines to create projects of public benefit to the citizens of Los Angeles. Design Arts was added as a discipline in 1989, and grants in this category include support for demonstration programs, design communications, and historic restoration.

The City's percent-for-art program on capital improvements is among the most flexible in the United States. In most places, public arts funds must be used to create physical artworks within or adjacent to buildings or public sites. In Los Angeles, the funds can be used to the create artworks, to construct cultural facilities, for historic restoration, and arts or cultural services. This means that while every municipal facility or capital improvement undertaken by the City will contribute to the fund, not every one will contain an artwork. Instead, the Cultural Affairs Department will work with City departments to create an annual arts improvement plan responsive to the community they serve.

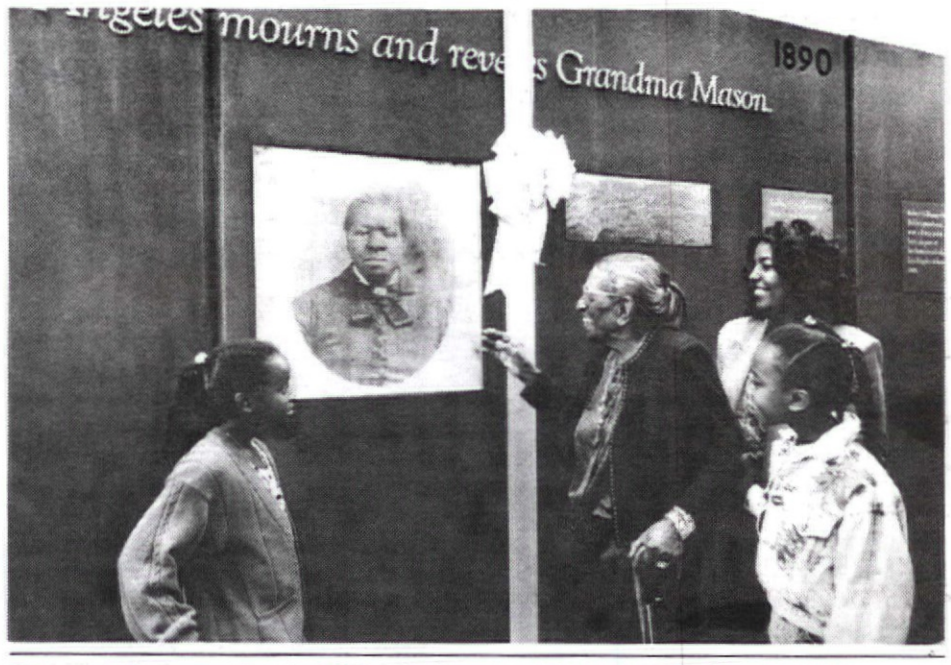
Some public arts funds will be restricted in their use to applications connected to the source; others can be pooled and used for projects of general city benefit. For example, local transportation funds may be restricted to artworks connected with public transit. In other cases, such as facilities for

As collaborations between artists and architects become increasingly common, the arts play a more and more important role in the design of the built environment. *LA Architect* asked several of the arts programs operating in Southern California to assess

The State of the Arts

(Articles continued on following page.)

Doug Hollis' Singing Beach Chairs, *NES Park, Santa Monica.*



Biddy Mason's descendants view 81-foot timeline wall, one of two artworks installed at new Broadway Spring Center, 333 S. Spring Street.

COMMUNITY REDEVELOPMENT AGENCY

Since 1968, the Community Redevelopment Agency of the City of Los Angeles has recognized the importance of the arts and culture in its revitalization efforts in redevelopment areas of the City of Los Angeles. Through the art obligation required by the Agency of the development community, Bunker Hill received a collection of artworks by internationally recognized artists in the 1970s. Later Bunker Hill became the home of the new Museum of Contemporary Art, which was financed in part by the developer's art requirement, an innovative and precedent-setting application of the art obligation.

In 1985, a formal public art policy for downtown Los Angeles was adopted. This policy, intended to bring artists into collaboration with other designers on a project, requires developers with whom the Agency has agreements to allocate 1% of their development costs for an Art Plan at the development site and for a contribution to the Downtown Cultural Trust Fund (DCTF). The on-site portion of the art budget brings an artist into the process, with the other designers, of developing the concept of the project and defining its visual place in the city.

Of the developer's 1% art obligation, at least 40% is contributed to the DCTF which is the resource for implementing arts/cultural proposals which serve the downtown revitalization effort in imaginative, innovative ways. The guidelines for use of the Trust Fund specifically encourage collaborative efforts and participation by women artists and those who represent Los Angeles' cultural diversity.

The 1985 policy also established a Downtown Arts Advisory Committee (AAC), a community-based group, to review developers' projects and advise the Agency's Board on components of a developers Art Plan, including the developer's proposed method of artist selection, the actual selection of the artist(s), and, overall, on how well the developer has integrated the art components into the total project.

Currently, an Agency task force is working on an Agency-wide public art policy which would expand the program to include all redevelopment project areas. This means that development projects in San Pedro, Watts, Hollywood, and Chinatown, for instance, also will have an art obligation. Artists will be involved much as they are in downtown projects, helping to create places to which people are drawn. Citizen participation at the community level will be developed to assure that each project is responsive to the people who live and work in that particular community.

Mickey Gustin
Ms. Gustin, Arts Planner for the CRA, can be contacted at (213) 977-1763 for more information on the program.

SANTA MONICA ARTS

The Santa Monica Arts program, or SMARTS, was recently created when the Santa Monica city council voted to merge its existing Arts Commission with the Arts Foundation, its fundraising adjunct. However, the program has been in operation since the commission was created in 1983, and is responsible for increasingly integrating the arts with Santa Monica's public developments.

Bruria Finkel, chairman of the Visual Arts Committee, acknowledges that the program's work is by no means complete. "I have been advocating the cause of integrating the arts, so that the artist would be involved in the initial stages of every public works project in the city. We're not there yet."

Currently the program is funded by a 1% for the arts fund from public developments, and the Commission is pushing to get a percent for the arts from private developments as well. Other monies come from grants and private donations.

Because public works money is site specific, it has its limitations. "Once a project is done, you don't have any more money. So the visual arts have an enormous responsibility to do something that will be really good and lasting. At the same time our program can disappear once the city gets filled up or built." However, the program is sustained by a sewers and sidewalks fund, which allocates 1% for the arts from the ongoing maintenance of the city's infrastructure.

According to Bruria Finkel, many of the program's artworks have been created as a result of competitions which emphasize public input. "When we do a public work, we create an open competition, and a jury composed of artists, art historians, and art administrators chooses approximately 3-5 artists. We pay those artists to create models of the projects, which go on public display. Once the public makes its choice, and we have the jury's comments, the committee makes a recommendation to the SMARTS organization and then to city council, which has the final say."

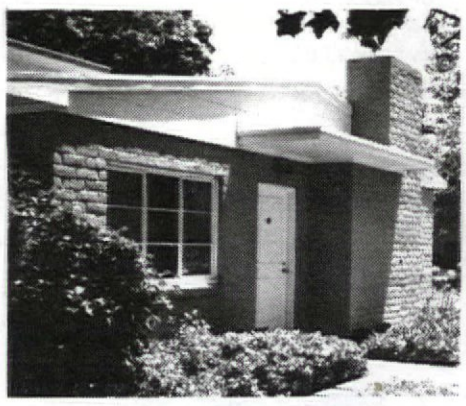
The first project commissioned was Tony DeLap's piece, The Wave, a minimalist steel arch spanning the intersection of Wilshire and Berkeley in Santa Monica. Finkel calls it a learning experience, in terms of pleasing the public. "It's a very minimal work of art, and people don't like it. We've found that they like things a bit more fanciful, more colorful. They passed their sentence on minimal art in this city."

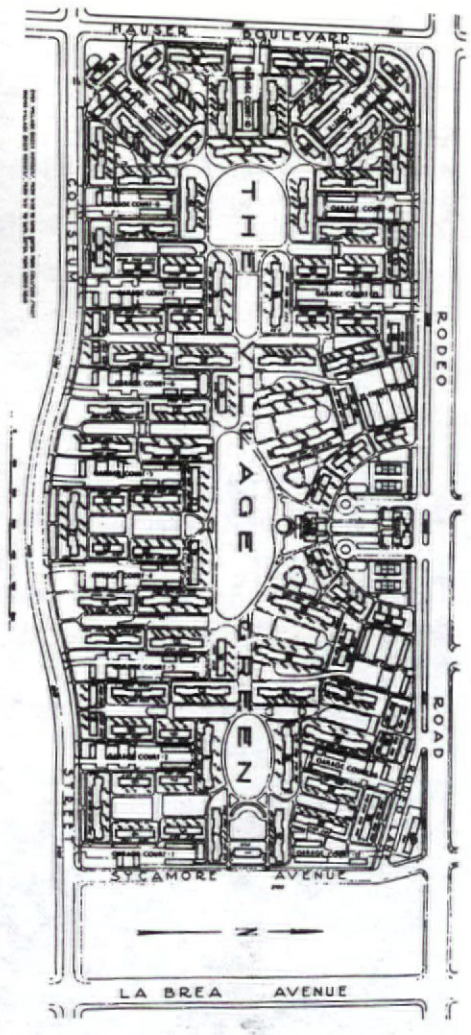
Subsequent undertakings have met with greater public approval. The Natural Elements Sculpture Park (NES Park), located along three miles of Santa Monica beach,

The Wave, *Tony DeLap, Santa Monica.*

Robert Alexander, FAIA, past president of the Southern California Chapter of the AIA (1970), recently returned to Los Angeles to inaugurate Baldwin Hills Village's 50th anniversary celebration. The landmark housing complex, designed between 1935-1940, was the result of a collaboration between Reginald D. Johnson, Wilson, Merrill and Alexander, and consultant Clarence Stein. During his visit, Mr. Alexander advised the residents on the history of the complex, planning for the future, and preparing their submission for the National Register of Historic Places. Councilwoman Ruth Galanter gave him special award from the City, and he was honored at a large reception on the green on May 6. *LA Architect* caught up with him between appointments and asked him a few questions.

Robert Alexander Returns to Baldwin Hills





Top: Baldwin Hills Village in the early 1940s; above: the Village Green today; right: original plan, Baldwin Hills Village. (Photos courtesy of Julius Shulman.)

How does Baldwin Hills Village look after all these years?

It has been through a lot of changes, but it looks beautiful. This was literally a bean field when we started, nothing but flat, plowed ground, not a tree or anything but a ground owl in sight. The project was completed in 1942, and I moved in and lived here for 9 years, so I saw it mature somewhat. A great many minor changes have been made since, but the basic form of the Village is still the same, and the form of the buildings has not changed. Everything is for the better, as far as I'm concerned.

How did you make the transition from custom residential work to this kind of large scale housing project?

During the Depression when you couldn't get work, I had time to think about my philosophy, and I decided that my life would not be devoted to designing one house at a time, but it would be devoted to what is known as housing, which is a social and economic problem, and is more concerned with people than it is with the precious form of some monument.

It took a period of seven years between the time that this was conceived as an idea and the time it was built. During that period, I went East for a two week vacation and stayed for a year, in charge of floor plan production for a 10,200 unit project called Parkchester, in the Bronx. So nothing in the way of size scared me off.

Was Baldwin Hills Village geared for a certain market?

It was designed for the lowest rental we could achieve. The objective was to rent it for $12 per room per month. The total project, which contains 629 units at the present time (627 at that time), including the value for the land, cost about 3 1/2 million dollars.

Were the basic planning concepts derived from projects on the East Coast?

The projects on the East Coast that came to our attention after the second year that we worked on this were designed by Stein and Wright. Clarence Stein became well known during the Depression for having worked on greenbelt towns, which impressed me very much. I was interested in Chatham Village in Pittsburgh, and Sunnyside Gardens, and Radburn in New Jersey.

I read *Garden Cities of Tomorrow* (1902) by an accountant named Ebenezer Howard, about new towns in England, which resulted in Letchworth and Welwyn Garden City, two towns built as garden cities of tomorrow. I was referred to *Looking Backward: 2000-1887*, by Edward Bellamy, also written about 1902, which was a socialist novel about a society without any money.

The emphasis (at Baldwin Hills Village) was on making the automobile the servant instead of the master. The objective was to make it accessible but unobtrusive, so that you didn't ever know it existed unless you needed it, and then you'd go out and use it. Radburn took a step in that direction, but nothing as complete as this. Every place to park is within 120 feet of where you live, but you don't see it or hear it. This plan resulted in a serene space in which to live.

At one point, every building in our plan was two stories high, and as I walked around the end of the building, I felt that I was not associated with it. It wasn't human scale to me, so I determined to introduce some one story elements. As a result we designed the one story bungalow and used that for the end of the building of flats, and also for making the three unit buildings one story high.

Do you have any perspective on why there aren't more projects like this one?

Yes, I've thought about that a great deal. After this was built, I was approached many times by developers who would say, "I'd like to have a project just like Baldwin Hills Village, except instead of ten families to the acre, I want to have 30," and I'd say, "Well, it's not going to be the same." I finally became convinced that the reason for that was before the war we planned in a spirit of investment. The FHA law under which this project was planned was based on the limited dividend concept that prevented the owner from putting all the rental income into his pocket, which people do today.

This whole concept of long term investment was thwarted by what happened after the war. After five years of hiatus of any kind of civilian building, and the returning of service men who were marrying like crazy and having babies like rabbits, every governmental agency fell over everybody else trying to give them housing, or to make it so easy that any gangster in his cups could build housing. It was give away housing, in which the developer didn't have to put down a nickel of his own money. Practically everything that has been done since the end of the war has been done in a spirit of speculation. Under those conditions, nobody would build a thing like this.

What are your thoughts on the state of architecture and planning in Los Angeles today?

I think it is superficial. I think it has done what it has always done, and that is reflect the age in which it lives. The eighties were the most materialistic decade that I can remember since the twenties. Architects simply reflect their clients, and when everybody is interested in nothing but the almighty buck, and on the superficial exterior of something, what you get is superficial exterior, which is too often the case.

Most of the things that I see in *Architecture* magazine smell to heaven. They are not my idea of architecture. My idea of architecture is that it's for the user, not for flashy display.

FAME AND WHO GETS IT

"Fame and Who Gets It" was the frivolous title of a serious seminar for architects sponsored by UCLA Extension on Saturday, May 5. Jesting sub-titles were proposed, of course. Openly, one of the day's speakers said it might be called "Clients and Who Gets Them." Snidely, and privately, another suggested "Fame and Who Gets It (and Who Cares?)."

Many people apparently cared, and a respectable turnout spent the day with a distinguished and witty panel to find out all about it. The purpose of the symposium, said Diane Favro, program coordinator and architectural historian at UCLA, was to challenge "the current operating system for fame." Morning speakers would identify the "canons" for recognizing fame and those in the afternoon would debate its merits.

By the end of the day, it was clear that one of the sources of fame is recognition by other architects. *Who* those other architects might be was central to the question of "the current operating system for fame." Several speakers wanted them to be capable of looking fairly at design by architects outside the mainstream. And two speakers specifically took on the Yale architectural establishment.

Seen against the backdrop of the Post-Modernism conference at UC Irvine last October, these concerns at the "Fame" symposium seemed to beg the question: Have West Coast architects grown up enough to cut the apron strings from Yale University? I remembered Aaron Betsky's surveying the audience from the lectern at Irvine and estimating--with what read to a graduate of the University of Virginia as smug self-satisfaction--that 50 percent of them were from Yale. And suddenly, in one of the slides at the "Fame" symposium, I was looking at Peter Eisenman and other faces now becoming familiar, in their black ties, talking together at a cocktail party.

These Yale people--Eisenman, Stern, and the rest--can go from conference to conference, party to party, and pick up their conversations exactly where they left off. Their dialogue on architecture is stimulating, cross-fertilized by ideas from other disciplines, in a constant state of ferment, and they are buddies--or at the very least, well-acquainted adversaries.

Because they are academics, they can make a topic like deconstruction sound important. But I'm convinced that Jacques Derrida, its inventor and chief proponent, didn't show, as promised, at the Irvine conference because he knows better than his sycophants that deconstruction may work in literature but it doesn't make sense in architecture. It was at least Derrida's second failure to appear at an architectural meeting. Could he be bored or embarrassed by all the misplaced attention?

The "Fame" symposium gave the floor to the likes of Spiro Kostoff, who studied and taught in the history of art department at Yale, and now has gone as far west as he can without wetting his feet. At Berkeley, he is doing the historian's work: making "common cause with human life." He defined two kinds of history for purposes of this meeting, as the history of architects and the history of architecture. The latter is "more vast than our obsession with fame and its carriers"--as if fame were a disease. "What does Michael Graves matter," mused Kostoff, "in the long duree?"

Stanley Tigerman was the other fugitive from Yale. "To be an architect in Chicago is to be born rich," he said. "It still affects me deeply. Chicago has always held a particular perception of architecture. Until recently, there was a single image of Chicago architecture, with the technological innovativeness of architects supported by city government. But they rejected this because it didn't give legitimacy in the eyes of their Eastern counterparts."

What kind of raging inferiority complex is this? Tigerman asks for the return of the heroic to Chicago architecture, and he defines the heroic as that which has the scent of failure about it. Louis Sullivan, for example, "shot himself in the foot continuously." Tigerman identifies his own approach to architecture with that which women are accused of following--not developing a "signature," but doing it "every way, because I've never been convinced of the rightness of that one approach."

Decrying "architecture's amnesia about homelessness, the aging, and so on," Tigerman declared that architecture "must be rooted in optimism. Though I understand its interest in the disjunction of things, deconstruction is not optimistic but cynical."

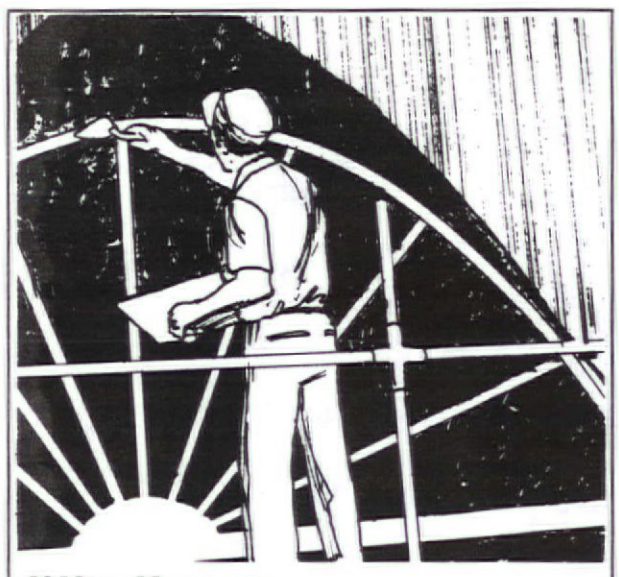
Back into my mind's eye comes Peter Eisenman, standing on the platform in Irvine. In a sweatshirt with AMNESIA stamped across the back--a virtual anagram of his name, someone points out--he says that architecture has "nothing to do with homelessness."

"Building between Nagasaki and Hiroshima" after the Bomb, said Tigerman, "was trying to put something back together."

In view of the real work for architects to do, the intellectual games of the Yale cartel seem airily irrelevant. If the "Fame" symposium accomplished anything, it should have been a call to the recognition that Los Angeles and West Coast architects have at hand everything they need. It is in themselves and their place. They must talk together, stimulate each other to write well on big ideas, and read each other. Out of this will grow an operating system for fame whose intensity and cohesiveness will free them from the need for an eastern deity, and make them in their own right the source of ideas to invigorate others.

Symposium participants included Barbara Goldstein, Diane Favro, Spiro Kostof, Stanley Tigerman, Dana Cuff, Margaret McCurry, Katherine Diamond, Roland A. Wiley, Zelma Wilson, Elizabeth Smith, Leon Whiteson, Pilar Vilades, and Leo Braudy.

Ann Moore
Ms. Moore works with Gensler and Associates/Architects.



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collapse. Through seismic isolation the dynamic characteristics of the building are changed so that the demand is reduced to approximate the building's actual capacity. This reduces or eliminates structural damage as well as non-structural damage protecting building structure, occupants, functionality, and business continuity. For more information, call David Van Volkinburg at (818) 880-0598.

The next meeting will be held jointly with the Health and Government Relations committees, on June 20 at Kaiser Headquarters, 393 East Walnut Street, Pasadena, in conference room 1C.

Maria Magdalena Campeanu, AIA
Chair, Architects in Government

Code Talk

On March 30, 1990, the Los Angeles City Council passed Ordinance No. 165773 regarding off-street parking. The ordinance revises the Los Angeles Municipal Code by establishing parking standards districts as part of the zoning code, whereby modified parking requirements are provided for selected commercial uses. These districts would be applied to eligible sites by ordinance, similar to procedures for a zone change, and would allow general standards to be decreased or increased, depending on the conditions found in the district. In addition, the ordinance provides for shared parking applications and parking credits for buildings near rail transit stations.

The following is a summary of parking standards required for each 1000 square feet of floor area: business, commercial and offices--2 per 1000; manufacturing, industrial and research--2 per 1000; warehouse including storage buildings for household goods up to 10,000 square feet--2 per 1000, plus one additional space for each 5,000 square feet over 10,000 square feet.

Health club, athletic club, bath house, gymnasium, dance studio, dance hall or any other similar establishment which operates as a private facility--10 per 1000 with the following exceptions: buildings accessory to institutions of learning under the jurisdiction of the State Department of Education and Section 12.03 of this ordinance; facility located in office buildings of 50,000 square feet or more of gross floor area; buildings located in downtown business district parking exception area.

Restaurant, cafe, coffee shop, tea room, fast food, bar, night club over 1000 square feet--10 per 1000; small restaurant less than 1000 square feet and no separate bar, dancing or entertainment--5 per 1000; take-out with no seating--4 per 1000. Retail, except mini-shopping centers--4 per 1000; furniture and appliance stores--2 per 1000.

Trade schools, business colleges, professional schools, similar commercial schools--20 per 1000 square feet of classrooms and assembly areas or one space per five fixed seats, whichever provides the greater number of parking. Exception: classrooms with heavy equipment--2 per 1000.

For shared parking in common facility, sum of individual requirements with the following exceptions: auxiliary offices to a manufacturing, warehouse or industrial use up to 10% of GFA--same as industrial use; office area over 10% of GFA--plus 2 per 1000 in excess of 10% FGA; auxiliary retail in office buildings of 50,000 square feet or larger--2 per 1000 up to 5% of total GFA, provided retail is not more than 15,000 square feet GFA.

Exceptions include Council approved agreements, historic/cultural buildings and specified areas: CRA--per participation agreement or code, whichever is greater; structures listed as city or state historical monuments or on the National Register--2 per 1000; sites within 1500 feet of a transit portal--10% credit for commercial and industrial use; parking standards district (PSD)--requirements as established by City Council; parking reduction area--as established by City Council. In addition, the Planning Commission may reduce on-site parking with remote off-site parking or transportation alternatives, and the Zoning Administrator may permit two or more uses to share their off-site parking spaces.

Permits issued prior to the effective date of this ordinance are exempt, providing construction commences within one year of the date of issuance of the permit. Projects submitted for plan check prior to March 30, 1990 are exempt from these provisions.

Rudolph V. DeChellis, AIA
Co-chair, Building/Performance & Regulations Committee

Cornerstones

As part of an annual ceremony held recently at the State Capitol, **Brenda Levin**, AIA was honored as Assembly Speaker pro Tempore Mike Roos' "Woman of the Year." The State Assembly began the annual program in 1987, and each year since, the 80 Assemblymembers have chosen outstanding women of achievement from their districts to come to Sacramento and be honored by the full body.

Effective July 1, 1990, **Seraphima H. Lamb**, AIA, will be appointed to the Los Angeles County Architectural Evaluation Board. She will succeed Douglas Mooradian, AIA, whose term has expired. The four year appointment heralds an important change for the Evaluation board, as Lamb will be the first Asian, as well as the first woman appointed to serve.

AIA/LA secretary **John V. Mutlow** was recently chosen to participate in the ADPSR sponsored travelling exhibit, *The Socially Responsible Environment: US/USSR*. His project, Cabrillo Village, is appearing in the exhibit, which opened in New York in early May.

New Members

AIA. William J. Amador, *Martinez Architects, Inc.;* Pedro Birba, *Birba Group;* Dwight A. Broadneax, *Construction Management Resources*; Humberto Camacho-Melgoza, *RTKL Associates*; Bradly Nolan Fenton, *Studio Quasi*; Scott Fitzgerald, *McCabe/Fitzgerald Associates*; James M. Hansen, *Altoon & Porter Architects*; Warren Jacobs, *Rothenberg Sawasy Architects;* Mark Jacob Quinones, *Martinez Architects, Inc.;* Arnold Schonbrunn, *Clyde Smith AIA & Associates*; David Scott Wood, *Steinmann Grayson Smylie*.

Reinstatement. John Reed, *Reed and Reed and Associates;* Harold L. Williams, *Harold Williams Associates*.

Advancement to AIA. Donna Marie Grossman, *Donna Grossman Architect*; Jai Pal Singh Khalsa, *Khalsa & Associates;* Ted C. Kollaja, *Skidmore Owings & Merrill;* Scott Strumwasser, *Enclosures*.

Associate. Abraham Abi-Refeh; James H. Adams, *Leo A. Daly*; Vladimir Blokh; Ronnie Duardo Castro-Hidalgo, *Eduardo Castro & Associate*; Geoffrey Clay Collins, *Skidmore Owings & Merrill*; Charles E. Crawford, *Skidmore Owings & Merrill*; Jan Duspeva, *Allia USA*; Rajesh Gulati, *RTKL Associates*; Laurence Herman, *DMJM*; Allen D. Kenner; Mark Christopher Lieb, *Psomas & Associates;* James Edward Miller, *Woodford Parkinson Wynn*; Daniel Ortega, *RTKL*; Gidas Peteris, *Viktor R. Peteris Inc.;* Mindi R. Toback, *Skidmore Owings & Merrill*; Alberto Treves, *BETA International;* Roger Wong, *Leo A. Daly;* Tzongwuu Wu, *RTKL*; Nicolas Ybarra, *Rothenberg Sawasy Architects*.

Professional Affiliate. Lynn Krown, *HNTB*; Don R. Marcell, *Universal Reproductions, Inc.;* William Field McWhorter, *McWhorter & Associates*.

Emeritus. Gordon Johns Bird, AIA; Ragnar C. Qvale, AIA.

Resignation. Perry Kulper, AIA; Abraham I. Lashin, AIA; Park Y. Liu, AIA, *Odyssey*; Richard M. Luke, AIA; Peter H. Semrad, AIA; James F. Truesdale, AIA; James A. Brovelli, Assoc.; Froilan De Guzman, Assoc.; Robert J. Hanevold, PAL; Raymond E. Steinberg, PAL; Katherine A. Austin, Student.

Deceased. Edgardo Contini, FAIA-E; Charles W. Jones, AIA-E; George V. Russell, FAIA-E.

(*Note:* In the May 1990 issue, professional affiliate members Norman Stanley Kaderlan and Donald Eugene Silvers were incorrectly identified as AIA members.)

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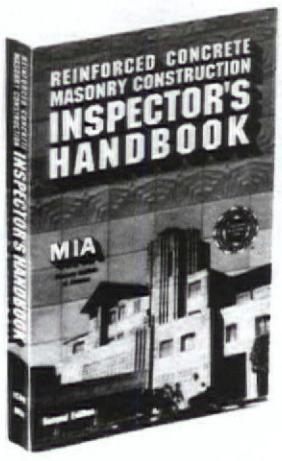

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CCAIA OPENS NOMINATIONS

Nominations are currently being accepted for the 1990 CCAIA Awards program. The nomination deadline is August 1, 1990 for all awards. Nomination forms will be mailed to each chapter in June.

Standing awards include: *Distinguished Service Citation*, presented in recognition of contribution to the improvement of the built environment and the profession of architecture in California; *Honorary Membership in CCAIA*, bestowed on person not eligible for membership in CCAIA, who has rendered distinguished service to the profession of architecture or to the allied arts and sciences; *Excellence in Education Award*, given to an individual who has made an important contribution to architectural education or broadened public awareness of the built environment; *Nathaniel A. Owings Award*, recognizing projects relating to the California environment, or groups or individuals from California who have demonstrated outstanding accomplishment in the preservation of nature in relation to the built environment.

Service awards include: *Community Assistance*, recognizing an individual or group actively involved in addressing issues of low-income housing; *Historic Preservation*, recognizing groups or individuals contributing to architectural preservation in California in the fields of architecture, engineering, construction, historical research, specialized crafts, or by supporting projects for preserving historically significant architecture; *Public Service*, recognizing service to the community or public at large through volunteer efforts relating to the built environment; *Community Design*, recognizing contributions to the programming, planning and design of a particular community, or innovations in community planning and design; *Client Achievement*, recognizing clients who worked with design professionals to create a better built environment; *Corporate Architect*, recognizing a staff architect in private industry, or government who has contributed significantly in the areas of architectural excellence, programming and planning, or staff management; *Allied Professions*, recognizing a group or individual (in the fields of landscape architecture, engineering, visual arts and crafts, and the social sciences) whose work with architects has contributed to the practice of architecture.

Reviewing Antitrust

The fundamental principle of antitrust laws is that agreements between two or more competitors that unreasonably restrain trade are illegal. Activities undertaken by professional societies such as the AIA and its local, state, and regional components are, by definition, joint activities of members, who are generally competitors. Thus, it is especially important that activities of the AIA and its components not be undertaken with the intent or effect of unreasonably restraining trade.

Certain topics such as price-fixing, boycotts, and divvying up the market, should never be considered by any AIA member. Good judgment is required regarding the nature of topics on which free discussion is allowed, and how those topics are discussed. Preparation of a written agenda in advance of the meeting allows review of items from an antitrust perspective. Accurate minutes will protect against later misunderstandings of discussions. There is no such thing as an off-the-record discussion under the law.

Although the law governing formal and informal meetings is the same, informal gatherings of the members lack the safeguards of agendas and minutes. At such gatherings, it is important to avoid discussions that could be perceived as leading to anti-competitive agreements.

Members should not, in the guise of discussing the code of ethics or otherwise, seek to prevent a particular architect from competing unfairly or too vigorously. Similarly, opposition to an individual's membership application should be based on a clear statement of reasons keyed to the Institute bylaws and rules.

Agreements on fees are prohibited under anti-trust law. Because any discussion of fees to be charged existing or prospective clients may imply an agreement of fees, it is safest to avoid such discussions or to invite an anti-trust attorney to moderate them.

The law recognizes that voluntary endeavors by professionals can promote, rather than restrain competition. However, the requirements of antitrust laws are sometimes convoluted, and instinct is no substitute for knowledge in avoiding areas of risk.

Architects in Government

At the committee's March meeting, guest speaker David Van Volkinburg, S.E., Regional Director of Marketing, Dynamic Isolation Systems, Inc., presented a new structural engineering technology known as seismic isolation, or base isolation. The basic concept is to "disconnect" the building from the ground, thereby protecting it from damage during strong seismic activity.

Van Volkinburg pointed out that our codes have been developed in the last 50-60 years, with the intent of preventing large loss of life due to structural collapse. Code designed buildings may be damaged beyond repair during major events and have to be demolished after the earthquake.

Seismic isolation provides an alternative to this approach. Traditionally we have attempted to provide additional capacity in our structures to deal with the earthquake demand that will be placed on it. The difference between the demand and the building's capacity is what is known as ductility, or the ability to absorb excess earthquake force through structural damage without

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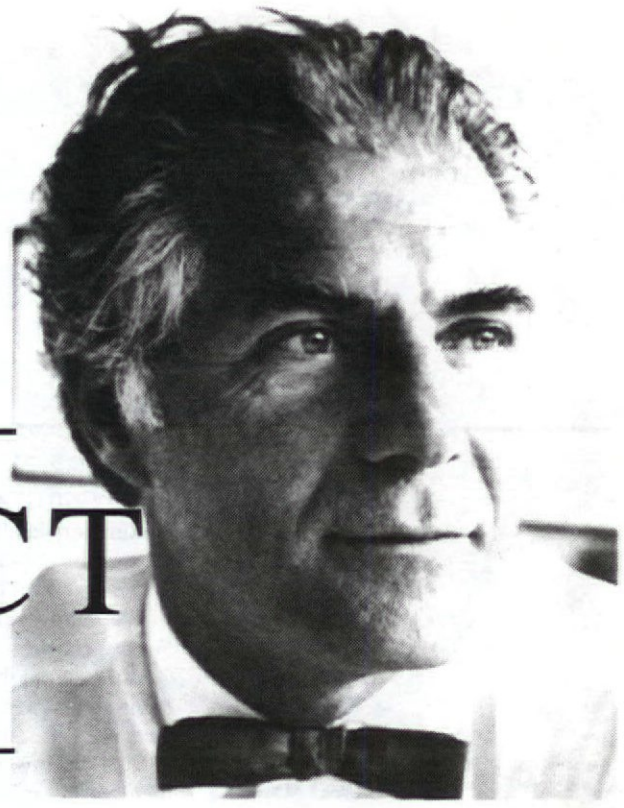
June 1990

L.A. ARCHITECT



AIA/LA Celebrates Earth Day

Deputy Mayor Ed Avila, architect Frank Villalobos, Councilwoman Gloria Molina, AIA/LA president Raymond Gaio, and students from Hillside Village plant in excess of 14 trees in celebration of Architecture Week and Earth Day.

In conjunction with the office of Councilwoman Gloria Molina, AIA/LA sponsored tree plantings in two East Los Angeles communities on Friday, April 20, in celebration of Architecture Week (April 16-22) and as a prelude to Earth Day (April 22).

Fourteen trees were planted in front of the Lincoln Heights public library, on Workman near Avenue 26. Participants included Deputy Mayor Edward Avila and Councilwoman Molina, the Lincoln Heights Preservation Association, Lincoln Heights Chamber of Commerce, Gates Street and Griffin Avenue Elementary Schools, Lincoln High School "Street Tree Bureau" and various MASH (More Advocates for Safe Homes) groups.

Trees were also planted at Glassell Park in the traffic island where San Fernando and Verdugo Roads intersect. Participants included the Division Street MASH, Glassell Park Home Improvement Association, Glassell Park Elementary School and Franklin High School Ecology Club. Another traffic island, located at Avenue 33 and Division Street, also received trees, although no public ceremony was held at that site. Both Lincoln Heights and Glassell Park are within Councilwoman Molina's First District.

Landscape architect Frank Villalobos and AIA/LA's Public Affairs Commissioners Gregory Villanueva and Katherine Diamond assisted in organizing the tree plantings. The events are part of the AIA/LA's NAT/URaL (Neighborhood Assistance Teams/Urban Regional and Local) program, which pursues joint efforts with community groups, government agencies and officials, and business leaders to enhance the quality of life for all area inhabitants.

"Our sponsorship of the tree plantings reflects AIA/LA's support and commitment to replenishing and enhancing the natural environment," said Raymond L. Gaio, president of AIA/LA.

Ambassador Workshop Proposed

In a letter to Mayor Bradley dated May 1, 1990, the AIA/LA offered its services in sponsoring a public forum or workshop in which parties involved in the Ambassador Hotel controversy could express their concerns and/or present plans for the property.

The letter pointed out that before developing the Ambassador property, one of the most important open sites in Los Angeles, issues such as the need for affordable housing, schools, commercial redevelopment, transportation, historic conservation, and sensitivity to the surrounding community must be addressed. To that end, AIA/LA stated a commitment to continue monitoring events surrounding the site, while soliciting input from the Mayor's office regarding the format, timing and essential participants for an open public forum or workshop.

Committee Solicits Nominations

The chapter Nominations Committee is soliciting nominations from AIA/LA architects for the 1991 offices of vice-president/president elect (one-year term), treasurer (two-year term), and directors (three positions open, two-year terms).

CCAIA Delegates. Currently, the chapter is allocated six CCAIA delegates. In accordance with chapter bylaws, election to office as president, vice-president/president elect, treasurer, or secretary also constitutes election as a chapter delegate to the California Council. There are two other CCAIA delegate positions (two-year terms) open for 1991. However, in order to implement a new board rule which calls for staggered terms, one of the two delegates elected this year will serve only one year; the other will serve the full two-year term. After 1991, the two delegate positions will be elected on off years, with each serving his or her full term. The one-year position (for 1991 only) will be filled by the candidate receiving the second largest number of votes.

Any AIA member-in-good-standing may nominate an AIA member in-good-standing for each office to be filled. The person making the nomination must have determined that the nominee will serve if elected.

Each nominee must be seconded by four AIA members-in-good-standing; a member may only second one person for any given office.

Properly executed nominations should be received at the chapter office, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010, by noon on Friday, July 27, 1990, for review and accreditation by the committee.

The names of all the accredited nominees will be published in the September issue of LA Architect. After such publication, AIA/LA architects will have three weeks to submit additional nominations for accreditation in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership. Ballots will be tabulated and the results announced at the regular chapter election meeting currently scheduled for Tuesday, November 6, 1990.

Upcoming Events

As part of the **AIA National Documents Committee meeting** in Los Angeles in July, the committee will sponsor a seminar on the use of AIA documents. Scheduled for Wednesday, July 11 at 4 pm, at the chapter office, the seminar will be conducted by Dale Ellickson, Esq., senior staff member, Documents Program, and Howard Goldberg, Esq., counsel to the National Documents committee, along with an AIA/LA chapter member. Call (213) 380-4595.

Submittals are due August 17, 1990 for the **Leading Edge 1990 Design Competition**. The competition is intended to promote maximum energy-efficient design in residential construction in Southern California. For more information, call Gregg Ander, AIA at (818) 302-3210.

Remembering Edgardo Contini

Edgardo Contini came to be president of the Urban Innovations Group at UCLA when he reached mandatory retirement age from Gruen Associates, but was much too vital to consider really retiring. He brought to the job at UIG a kind of practical poetry, rather like what the older Fred Astaire brought to his dancing, where youthful pizazz was replaced in time by a calm and efficient grace which never let the magic falter, or like the famous Zen archer whose effortless aim unerringly sends the arrow straight to its mark. We came to count on him for an encyclopedic array of capacities, from skillful negotiation of contracts through efficient layouts for parking garages and for unfailing good sense in the midst of labyrinthine complexities. He claimed to see himself as a straightforward engineer, and I was never certain whether it was alright for us to notice the poet--the mature poet full of grace. But it was the poetry underlying all his technical prowess that made knowing him a pleasure that I'll not forget.

Charles W. Moore, FAIA

Edgardo Contini was a man who lived with such intensity that it is difficult for me to accept that he is alive no more. We were partners for eight years at Gruen Associates, and what a wonderful partner he was. It was a pleasure to go to him with a difficult problem and to see him dive into it with full enthusiasm, and also to come back with answers; many answers, sometimes incredibly far fetched, complicated answers. I believe he liked those the best. What made him a great partner was not so much his brilliant mind and ability to solve problems, but the fact that he did this with such joy that I was energized, and the whole process of design was infused with life.

Edgardo Contini was also a great friend, a friend I loved. He was always ready to go along with any proposal to do something, simple or wild, and he had also many proposals of his own. In friendship, as in professional life, he was invariably warm, generous and meticulously honest and fair. He was person to rely on and trust. He touched my life in many indelible ways, and he shall be always in me.

Cesar Pelli, FAIA

Edgardo owned a ranch north of Fresno that he bought because of its unusual rock formations, and he treasured it. This deep appreciation of nature was not often brought together with his consummate engineering skill, but it happened in Colorado at Glenwood Canyon.

The setting was a 12-mile canyon which could best be described as a miniature

Continued on 9